WHITNEY

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Members Magazine September 98

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Cover (left to right)
Louise Nevelson, *Dawn's Wedding Chapel II*, 1959 (detail). Painted wood, 115 7/8 x 83 1/2 x 10 1/2 in. Whitney Museum of American Art; Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 70.68

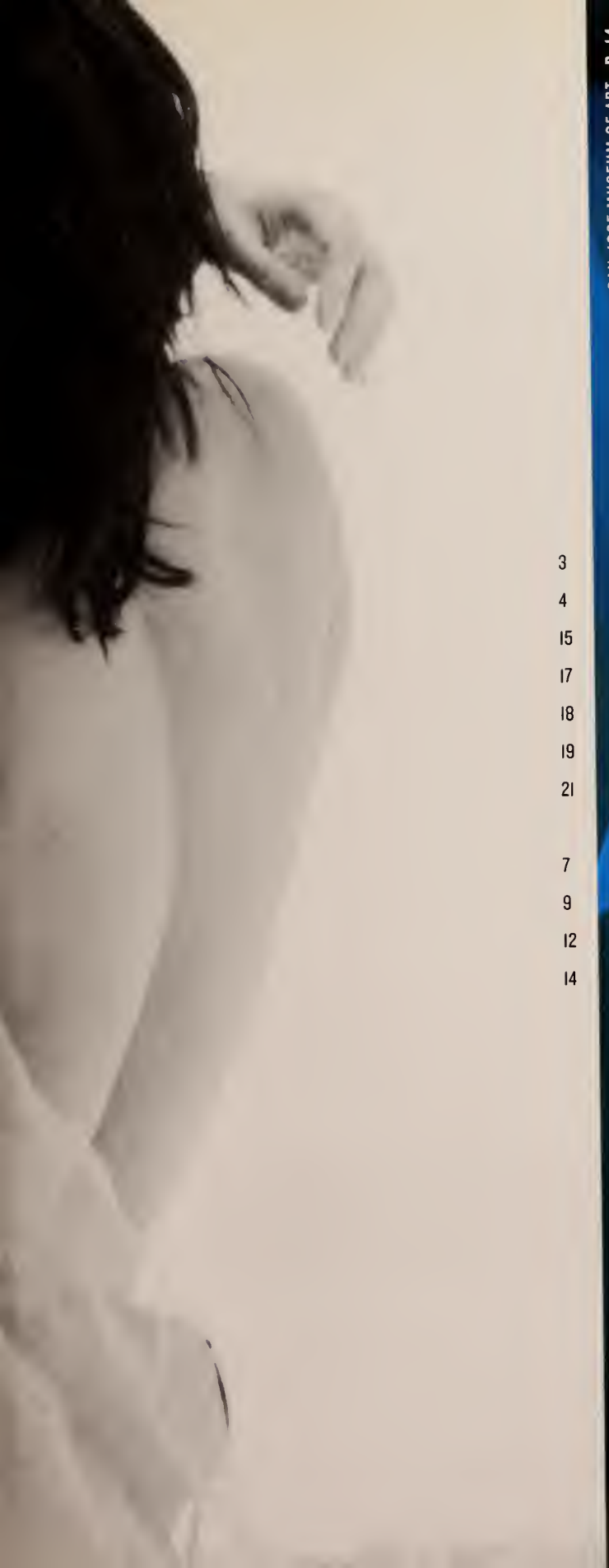
Charles Ray, *Boy*, 1992 (detail). Painted fiberglass, steel, and fabric, 71 1/2 x 27 x 34 in. Whitney Museum of American Art; Purchase, with funds from Jeffrey Deitch, Bernardo Nadal-Ginard, and Penny and Mike Winton 92.131a-i

Opening sequence (left to right)
Andrew Wyeth, *Buttonwood*, (Study for *The Hunter*), 1948 (detail). Watercolor, 29 1/2 x 29 1/2 in. Collection of Andrew and Betsy Wyeth

Eiko & Koma, 1992. Photo: Philip Trager

Nam June Paik, *Magnet TV*, 1965 (detail). Black-and-white 17" television set with magnet, 28 3/8 x 19 1/4 x 24 1/2 in. overall. Whitney Museum of American Art; Purchase, with funds from Dieter Rosenkranz 86.60a-b

BREATH: A LIVE INSTALLATION BY EIKO & KOMA P. 19



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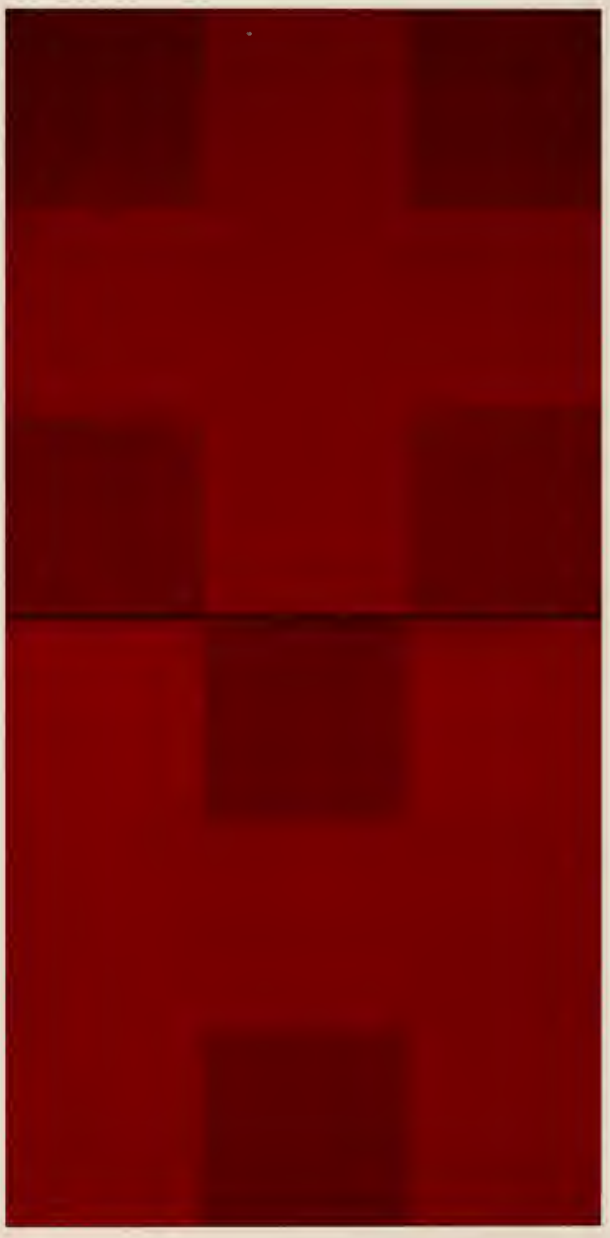


Ad Reinhardt, *Abstract Painting, Red,*
1952. Oil on canvas, 30 x 15 in.
The Lauder Foundation
Leonard and Evelyn Lauder 98.16.1

Dear Members and Friends,

As you have heard in a letter from our president, Gilbert C. Maurer, I have accepted a new position as director of the San Francisco Museum of Modern Art, beginning July 1. One of the proudest accomplishments of my seven years at the Whitney is our enhancement of the Museum's superb collection, and our ability to display it on a permanent basis in the new Leonard & Evelyn Lauder Galleries.

I hope you all had the opportunity to enjoy the early April celebrations inaugurating these eleven magnificent new spaces, which display a truly breathtaking installation of masterpieces from the first half of the century. The Leonard & Evelyn Lauder Galleries will quickly become your customary first stop as you return time and again to enjoy the world's foremost collection of 20th-century American art.

But, as you know, our collections cover the entirety of this remarkable century, and our efforts to develop and refine the collection go on at an extraordinary pace. In addition to the works continually added to the Permanent Collection through the generosity and discernment of the Museum's four Acquisition Committees, and the dozens of significant works that come to the Whitney through gifts and bequests, the Museum from time to time pursues unique acquisition opportunities designed to strengthen specific aspects of the collection. We are known, of course, not only for our collection's broad range of masterpieces, but also for the depth of our holdings in the work of certain artists. Our collection of 2,500 works by Edward Hopper is unparalleled, as is our collection of works by Stuart Davis, Reginald Marsh, and Gaston Lachaise.

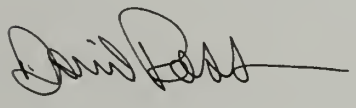
To this distinguished list, we can now proudly add the great Polish-born sculptor Elie Nadelman (1882–1956), whose masterwork *Tango* was acquired in 1988. With the acquisition in January of seven sculptures, eight papier-mâché works, and fifty plaster figurines by this great modernist, the Whitney now has the largest group of Nadelmans in the world.

One stunning example of our focus on postwar art is the recent addition of seven oils, a group of gouaches, and other related materials by the abstract painter Ad Reinhardt (1913–1967). The acquisition brings the number of Reinhardts in the collection to thirty-one, making it not only the largest but the only truly comprehensive collection of his work in the world.

The culmination of Reinhardt's oeuvre is the group of Black paintings that he produced between 1954 and his death in 1967. Our recent acquisition includes three Black paintings that demonstrate the subtle variety within his vision of pure painting. Some of these works are gifts of The Lauder Foundation—Leonard and Evelyn Lauder Fund; and others are gifts of an anonymous donor.

The Museum has taken an important step in building its collection of Conceptual and Minimal work by acquiring a group of twenty-five paintings, drawings, wall-drawings, and maquettes—as well as a large concrete-block sculpture, *Double Pyramid (Whitney Museum of American Art)*, designed for the Museum's sculpture court—by Sol LeWitt, a leading proponent of Conceptualism. The Whitney will now be able to present major examples from all phases of LeWitt's highly influential work.

I hope you will visit the Museum often and enjoy the Whitney's justifiably renowned Permanent Collection again and again.



David A. Ross
Director

This exhibition is supported by Robert W. Wilson, The Horace W. Goldsmith Foundation, the Exhibition Associates of the Whitney Museum, and Union Bank of Switzerland.

Unknown Terrain: The Landscapes of Andrew

"Unknown Terrain" sheds new light on Wyeth's work as a whole and its place in the fabric of twentieth-century art through an examination of his landscape paintings, with special attention to his largely overlooked watercolors. Because of Wyeth's penchant for narrative and the public's and media's love of a "story," a critical focus on anecdote has often replaced more serious considerations of his work. Dozens of exhibitions and books have focused on Wyeth's characters and their lives, in particular Christina Olson, Karl Kuerner, and Helga Testorf. While there can be no denying the centrality of the individuals in these paintings, Wyeth's reliance on the character has been overplayed. Christina Olson, for example, may have been one of Wyeth's key subjects for twenty-five years, but landscape as an independent subject or as a dominant element has prevailed in Wyeth's art for six decades. By examining these landscapes we can, to some degree, view his work without narrative impediments. Wyeth's landscapes cut across time, place, genre, and technique; landscape is in fact the underpinning of all his work. Even in portraits or in paintings that include figures, what concerns Wyeth is the connection of people to the land.

— from "Terra Incognita: Redefining Wyeth's World," by Adam D. Weinberg in the exhibition catalogue.

Catalogue: *Unknown Terrain: The Landscapes of Andrew Wyeth*, by Beth Venn and Adam D. Weinberg, with a contribution by Michael Kammen. 224 pages, 169 illustrations, 151 in color. Distributed by Harry N. Abrams, Inc. Paper $35, Members price $28; Cloth $49.50, Members Price $44.55.

Wyeth

Andrew Wyeth, *Untitled*, 1978 (detail). Watercolor, 29 7/8 x 21 7/8 in. Collection of Andrew and Betsy Wyeth

Unlike tempera, watercolor requires constant shifts and transitions. From wet application to dry, from broad stroke to stippled detail, from heavily layered pigment to light washes of color, Wyeth chooses the technique that best suits the expressive needs of the image — and frequently incorporates a variety of methods in a single picture. In this untitled watercolor of 1978, he records his impression of a pool deep in the woods. In the upper right, washy veils of undulating gray blend a crisp winter sky into the darkness of the dense trees. Strokes of a wide, loaded brush define the left bank of the pond, while the icy chill of the water is accomplished by quick, light strokes of a semidry brush. The deep black bank to the right of the water is solidly applied, with heavy pigment, possibly squeezed directly from the tube. Along this thick and cracking black, Wyeth has scraped small patches down to the white paper, creating the effect of tiny points of light peeking through the branches above. Along the water's left edge, he detailed green and black brambles with dashed strokes of a small brush. In the center background, a warm wash of yellow brown, contrasting sharply with the heavy blacks surrounding it, glows like light coming through the trees. — from "Process of Invention: The Watercolors of Andrew Wyeth" by Beth Venn in the exhibition catalogue.

Andrew Wyeth, *Buttonwood* (Study for *The Hunter*), 1943. Drybrush, 19 1/2 x 29 1/2 in. Collection of Andrew and Betsy Wyeth

Andrew Wyeth, *Cold Spring*, 1988. Drybrush, 23 5/8 x 18 in. Collection of Andrew and Betsy Wyeth
In this drybrush watercolor, the bank along the water and the background hill show Wyeth using drybrush to describe minute detail and to separate the foreground and background planes. The free handling of paint in the tree and boat and the stark white of the sky sharply contrast with the finely modulated tones of the drybrush passages. Here as elsewhere, Wyeth formulated mood not through dramatic color but by varying the treatment of his medium. — from "Process of Invention: The Watercolors of Andrew Wyeth" by Beth Venn in the exhibition catalogue.

MEMBERS EVENTS

Installation Tour
for Whitney Fellows and
Whitney Circle members
with Beth Venn and
Adam D. Weinberg, curators
Tuesday, May 26 6–7 pm

Opening Reception for
Whitney Fellows, Whitney Circle
members, Patrons, and Friends
Wednesday, June 3 7–9 pm
Invitations will be mailed.

Opening Reception for
Contributors and Members
Wednesday, June 3 9–11 pm
Invitations will be mailed.

Art After Hours
Andrew Wyeth
June 24 6–7:30 pm
Please see the Members Only page for further details and registration information.

PUBLIC PROGRAMS

A Reading in Celebration of
"Unknown Terrain: The Landscapes of Andrew Wyeth"
A Special Evening of Selected Shorts at Symphony Space
Thursday, June 11 7 pm

Join us for an evening of fiction and poetry that captures Andrew Wyeth's unique fascination with the American landscape. Acclaimed actors read the works of some of literature's most celebrated writers. A private viewing of the exhibition and an informal reception follow at the Whitney Museum.

FAMILY PROGRAMS

Eyes on the Land:
The Art of Andrew Wyeth
Saturday, June 13 9–11 am

For details about the Symphony Space program on June 11 and the Family program on June 13, please refer to the Calendar located in the center of this magazine.

Whitney Museum of American Art at Champion
One Champion Plaza, Atlantic Street at Tresser Boulevard
Stamford, Connecticut

Where: Allegories of Site in Contemporary Art

6.19.98 – 8.26.98

An exploration of sites as diverse as the suburban backyard and the corporate office building, this exhibition challenges the viewer to reconsider the spaces of everyday life. Contemporary artists have transformed the traditional landscape genre, working in a wide variety of new media and styles. This exhibition showcases the work of three generations of contemporary artists, with installations by Robert Smithson, photography by Gabriel Orozco, Gordon Matta-Clark, and Gregory Crewdson, and drawings by Michelle Stuart.

Gordon Matta-Clark, *Conical Intersect*, 1975. Silver dye bleach print, 39 13/16 x 29 15/16 in. Whitney Museum of American Art; Purchase, with funds from the Photography Committee 92.71

Organized by the 1997–98 Helena Rubinstein Curatorial Fellows of the Whitney Independent Study Program.

This branch is funded by Champion International Corporation.

For information on hours and programs, please refer to the Calendar, located in the center of this magazine, or call (203) 358-7630.

Whitney Museum of American Art at Philip Morris
120 Park Avenue at 42nd Street
New York, New York

Who What When Where An Installation by Carrie Mae Weems

5.1.98 – 7.10.98

Carrie Mae Weems, *Who What When Where*, 1998. Installation detail.

Carrie Mae Weems examines the viability of socialism in modern times with a mixed-media installation in the gallery and sculpture court. The installation incorporates photographs, neon signs, banners, and a small-scale model of Vladimir Tatlin's never-realized Constructivist tower, *Monument to the Third International*.

This branch is funded by Philip Morris Companies Inc.

For information on hours and programs, please refer to the Calendar, located in the center of this magazine, or call (212) 878-2550.

PUBLIC PROGRAMS

Performance on 42nd's 1998 Spring Season: *Time in Transit*

All events are free and take place at 8 pm. For further details, please call (212) 878-2453.

Wednesday, May 6
David and Eleanor Antin share an evening of performance for the first time. David performs a new "talkpoem," and Eleanor evokes the twilight days of Eleanora Antinova, the once celebrated and now forgotten black ballerina of Diaghilev's Ballet Russes.

Monday, May 18
Obie Award-winning playwright Dael Orlandersmith performs excerpts from her plays and poems.

Thursday, June 4
Choreographers Heidi Latsky and Lawrence Goldhuber, formerly dancers in the Bill T. Jones/Arnie Zane Dance Company, are joined by visual artist Lesley Dill in their off-beat new work-in-progress *Worst Case Scenario*.

Tuesday, June 16
Theo Bleckmann performs a vocal/visual interpretation of Kenneth Goldsmith's new book *Fidget*, which records every movement Goldsmith made on this day, "Bloomsday," last year.

Summer Programs

OPEN HOUSE

ISP Open Studios
Saturday, May 16 1–8 pm
An opportunity to see the work of students participating in the 1997-98 Independent Study Program. Admission is free. The studios are located at 384 Broadway, 4th floor. For further information, call (212) 431-1737.

SYMPOSIUM

Critical Perspectives on Visual Culture: Views from the Whitney Program
Wednesday, May 20
Session I: 6–7:30 pm
Session II: 8:30–10 pm

A symposium featuring the 1997-98 Helena Rubinstein Critical Studies Fellows of the Whitney Independent Study Program.

Admission is free; reservations are required. Call (212) 570-7722.

GALLERY TOURS

Discover the range of contemporary art currently on view in New York City through private tours and behind-the-scenes looks at art galleries in two prominent art communities.

Beyond the Whitney: Discovering Contemporary Art in New York

Private tours of selected galleries in SoHo: Thursday, May 7 11 am–1 pm

Private tours of selected galleries in Chelsea: Thursday, May 14 11 am–1 pm

Admission to each: $60; members, senior citizens, and students with ID $35. Pre-registration is required. Call (212) 570-7710.

FREE PERFORMANCES

Jazz at Twilight
Free Performances
Thursdays, July 9–August 20
6:30–7:30 pm
Sculpture Courtyard

WALKING TOURS

I'll Take Manhattan: Art and Culture, 1900–1945
Explore four exciting districts of New York City. Each tour features visits to both famous and unfamiliar sites that illuminate the richness and diversity of American art and culture in New York City.

Thursday, July 16 6 pm
The Bowery: From Skid Row to Nouveau

Thursday, July 30 6 pm
Lower Manhattan: Skyscrapers and Big Business

Thursday, August 13 6 pm
Tribeca: Industry and Artistry

Saturday, September 19 4 pm
Harlem: The Jazz Age and Beyond

Series subscription: $35; Museum members $30; Individual tours: $10; Museum members $8. Pre-registration is required; space is limited. For registration and further information, call (212) 534-1672, ext. 206.

This series is a collaboration between the Whitney Museum of American Art and the Museum of the City of New York.

For more information on these and upcoming public programs, call (212) 570-7722.

Pat Steir. Photo: Bert Neinhuis

Pat Steir: *Likity-Split*

"Always thrilling" is how Pat Steir describes the experience of exhibiting her paintings at the Whitney Museum, a space in which her work has been on view numerous times since the Whitney Annual in 1972. In February, she revisited the Whitney, creating a new public site-specific work on the walls of the Robert J. Hurst Family Gallery. Situated in one of the busiest spaces of the Museum, and visible from the front windows of the building, this painting project is a "special situation" according to Steir, and one that she eagerly undertook. Her new work is based on the forces of gravity, and an exploration of their effects on liquid. She hopes the work, which she describes as a "painted abstraction, but also a real view," will "present a new horizon for the public in that space."

This exhibition is funded in part by The New York Community Trust.

Neighborhood Discount Program for Members

For members, an added benefit of visiting the Whitney Museum is the opportunity to take advantage of a host of special discounts offered by merchants in the Museum's neighborhood. The Whitney Museum would like to express its appreciation to the following participating businesses for their generosity to the Museum and its members. For a complete list of the discounts offered, call the Members Hotline at (212) 570-3641.

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Ropark Garage
35 East 75th Street

The Sharper Image
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Kykuit

Kykuit, dining room. Photo: John Hill, Tiger Hill Studios

Saturday, May 30 9:30 am–5:30 pm

Join us for a trip to the historic Hudson Valley for a guided tour of Kykuit, the home of the Rockefeller family for four generations. Now owned and operated by the National Trust for Historic Preservation, the home and galleries contain an extensive collection of paintings and sculpture, including family portraits, classical sculpture, as well as 20th-century works by Calder, Warhol, and many others. After touring the main floor of the house and the lower galleries, we will stroll through the terraced gardens, which offer one of the finest American examples of Beaux-Arts landscape and feature major sculpture by American and European artists. Fee (includes transportation, admission, and lunch): $125.

Kykuit, tea house. Photo: John Hill, Tiger Hill Studios

A Brandywine Weekend

Saturday, May 16–Sunday, May 17

Your spring weekend begins in Chadds Ford, Pennsylvania, where we will view the art of the Wyeth family and a special exhibition of the work of American illustrator Howard Pyle at the Brandywine River Museum. "Acres of Spring," at nearby Longwood Gardens, presents spring blossoms and flowering trees at the height of their beauty amid 365 acres of horticultural displays in the gardens and conservatories. At the Winterthur Museum in Wilmington, Delaware, founded by the DuPont family, American decorative arts are featured in period rooms in a mansion set among 1,000 acres of gardens. For a complete itinerary, contact Mavis Morris at (212) 570-7743.

Andrew Wyeth in Maine

Thursday, September 10–Sunday, September 13

You are invited to explore the landscapes depicted in the paintings of this celebrated American artist, on a tour designed especially for Whitney members in conjunction with the Museum's exhibition "Unknown Terrain: The Landscapes of Andrew Wyeth" (May 28–August 30, 1998). We will visit the new Wyeth Center at the William A. Farnsworth Library and Art Museum in Rockland, which houses Andrew and Betsy Wyeth's personal collection of Maine works, including paintings that have never before been seen by the public. Friends and relatives of the Wyeths will provide exclusive insights into how the landscapes of Maine have inspired the many Wyeth family artists. The tour culminates in a boat trip to view the numerous islands and coastal settings that have been painted by the Wyeths, followed by a lobster feast. For a complete itinerary, contact Mavis Morris at (212) 570-7743.

Olson House, Hawthorn Point Road, Cushing, Maine

To register for Members Events and Art Tours. Please complete the registration form on this page If you are registering with a credit card, you may fax the form to (212) 606-0205 or call the Members Hotline at (212) 570-3641 for immediate assistance

Space is limited; registration is accepted in order of receipt All programs are subject to change. Program fees are nonrefundable unless the space can be filled from a waiting list. We reserve the right to cancel a program because of insufficient participation or other circumstances beyond our control, in which case all fees are refunded. Program fees cover actual expenses and are therefore not tax deductible.

Art After Hours

Wednesday, May 6 6–7:30 pm
Leonard & Evelyn Lauder Galleries
The Leonard & Evelyn Lauder Galleries, 8,000 square feet of new exhibition space devoted to the Permanent Collection, display the Whitney's great masterpieces of American art from 1900 to 1950.

Wednesday, June 24 6–7:30 pm
Unknown Terrain: The Landscapes of Andrew Wyeth
"Unknown Terrain: The Landscapes of Andrew Wyeth" presents a survey of sixty years of landscape painting by this important American artist.

Stop by the Whitney after work to wind down with cocktails and a private tour with fellow art lovers. Members are invited to bring a guest to these special after-hours events. Fee: $20 advance registration; $25 ticket at the door.

Members Programs Registration

By Mail: Please complete this form and mail with your check to:
Membership Programs, Whitney Museum of American Art,
945 Madison Avenue, New York, NY 10021-2790
By Phone (212) 570-3641 By Fax (212) 606-0205

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2ND NAME (PLEASE FILL IN IF ORDERING TWO TICKETS FOR ANY MEMBERS TRIP)

I would like to attend the following events:

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DATE NO. OF PEOPLE x $ PRICE =

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I have enclosed a check for $
payable to the Whitney Museum of American Art.

Please bill my (check one)
○ Visa ○ Mastercard ○ American Express

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San Jose Museum of Art

Alternating Currents: American Art in the Age of Technology

Jonathan Borofsky, *Hammering Man at 2715346*, 1981. Painted wood and masonite with metal stripping and motor, 139 1/2 x 66 3/4 in. Whitney Museum of American Art; Gift of Robert and Jane Meyerhoff 90.30a-b

Organized by the Whitney Museum for the San Jose Museum of Art in California, "Alternating Currents" is the third in a series of four exhibitions drawn from the Whitney's Permanent Collection. "Alternating Currents" examines the last thirty years in American art, when rapid technological advances enabled artists to explore new forms, imagery, and meaning. Beginning in the 1960s, familiar and defined artistic styles and media began to give way to a dynamic array of new materials and creative processes. Video and digital displays, experiments in photographic investigations into the immaterial phenomenon of light in neon and photoprojections produced profound innovation in the visual arts. The exhibition includes work by such artists as Claes Oldenburg, Nam June Paik, Robert Irwin, Toba Khedoori, Jenny Holzer, Tony Oursler, and Jonathan Borofsky.

Established in 1993, the partnership between the San Jose Museum of Art and the Whitney Museum represents a new model of collaboration within the American museum community and a new approach to the working relationship between established and emerging institutions. This series of four exhibitions has been designed to provide an overview of 20th-century American art from a variety of new perspectives, using masterworks and lesser-known gems from the Whitney's Permanent Collection, including paintings, sculptures, prints, drawings, and photographs. Each exhibition is on view at the San Jose Museum for twelve to sixteen months, providing continuity for audiences and a historical framework for other exhibitions.

Whitney Museum members receive free admission to the San Jose Museum. We encourage you to visit and enjoy many favorite works from the Whitney's collection, along with other exciting exhibitions.

Nam June Paik, *Magnet TV*, 1965. Black-and-white 17" television set with magnet, 28 3/8 x 19 1/4 x 24 1/2 in. overall. Whitney Museum of American Art; Purchase, with funds from Dieter Rosenkranz 86.60a-b

Organized by Paul Schimmel, chief curator, The Museum of Contemporary Art, Los Angeles
and Lisa Phillips, curator, Whitney Museum of American Art

Charles Ray

Charles Ray, *Puzzle Bottle*, 1995. Glass, painted wood, and cork, 13 3/8 x 3 3/4 x 3 3/4 in. Whitney Museum of American Art; Purchase, with funds from the Contemporary Painting and Sculpture Committee and Barbara and Eugene Schwartz 95.85a-b

This summer, the Whitney Museum presents the first large-scale, comprehensive survey of the work of Charles Ray (b. 1953), one of the most important artists to have emerged from the Los Angeles scene in the late 1980s and early 1990s and now internationally recognized. Ray is no stranger to the Whitney Museum. His art has been presented in four recent Whitney Biennials and four of his works are in the Permanent Collection: *All My Clothes* (1973), *Untitled* (1973), *Boy* (1992), and *Puzzle Bottle* (1995).

This exhibition presents Ray's work in four overlapping sections: early performance sculptures (1973–85), object-oriented, abstract sculptures (1985–90); figurative work (1990–95); and recent pieces (1996–98), where the figure is abstracted through film and photography. Ray has created a body of work that explores the volatility of the moment and the uncertainty of being

Charles Ray, *Ink Box*, 1986. Steel, ink, and automobile paint, 36 1/4 x 36 1/4 x 36 1/4 in. Orange County Museum of Art; Purchase, with additional funds provided by Edward R. Broida

by making objects that do not appear to be what they seem. For example, from a distance, *Ink Box* (1986) seems to recall the clean, unitary forms of 1960s Minimalism, but a closer look reveals that something is amiss. The solid black cube is actually an open-topped box filled with two hundred gallons of newspaper ink— posing a potential hazard by playing with the viewer's curiosity and desire to touch the surface. In his figurative sculptures, such as *Boy*, Ray also causes a shift in perception and context. A clothed child mannequin enlarged to the artist's height makes the ordinary seem strange and confronts the viewer with contradictory qualities: the lifelike and the lifeless, the real and the illusory.

Opening at the Whitney Museum, but organized by The Museum of Contemporary Art, Los Angeles, this exhibition involves a high level of collaboration with the artist. Ray's extraordinary degree of craft and devotion to the quality of installation itself underscores his stature as one of the most innovative and rigorous artists of our time.

Charles Ray, *Boy*, 1992. Painted fiberglass, steel, and fabric, 71 1/2 x 27 x 34 in. Whitney Museum of American Art; Purchase, with funds from Jeffrey Deitch, Bernardo Nadal-Ginard, and Penny and Mike Winton 92.131a-i

MEMBERS EVENTS

Installation Tour for Whitney Fellows and Whitney Circle Members
with Paul Schimmel, chief curator, The Museum of Contemporary Art, Los Angeles, and Lisa Phillips, curator, Whitney Museum
Wednesday, June 3 6 pm
Invitations will be mailed.

Opening Reception for Whitney Fellows, Whitney Circle members, Patrons, and Friends
Wednesday, June 3 7–9 pm
Invitations will be mailed.

Opening Reception for Contributors and Members
Wednesday, June 3 9–11 pm
Invitations will be mailed.

This exhibition is funded in part by The New York Community Trust.

Louise Nevelson: Structures Evolving

Louise Nevelson, *Dawn's Wedding Chapel II*, 1959. Painted wood, 115 7/8 x 83 1/2 x 10 1/2 in. Whitney Museum of American Art; Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 70.68

"Louise Nevelson: Structures Evolving," drawn from the Whitney's collection of over ninety works by this important American sculptor, examines her interest in light, shadow, surface texture, and depth through a wide range of media. Nevelson often viewed her sculptures as works in progress, recycling components from an existing piece into a new work or repeating compositional themes in different media. The exhibition looks at the ways in which many of Nevelson's sculptural motifs evolved from one sculpture or wall relief to another, and from her three-dimensional works to her collages and lithographs.

This exhibition also celebrates the Museum's forty-year commitment to Louise Nevelson. *Black Majesty*, acquired by the Whitney in 1956, was her first work to enter a public collection. Over the years, Nevelson's art has been included in more than forty exhibitions at the Museum and its branch museums, including a retrospective in 1967 and a major exhibition of large-scale environments in 1980.

Richard Pousette-Dart's studio, Suffern, New York, 1960s. Photo: Adam Reich

Once a work of art is removed from an artist's studio it is disconnected from the process of its making. The character of a studio is a reflection of an artist's way of thinking and working. *Within the Room* (1942) and *The Magnificent* (1950–51), Richard Pousette-Dart's masterworks, are dense, intricate paintings that reveal the artist's diverse preoccupations with mythology, biological and geological forms, mechanical inventions, and non-Western art. Pousette-Dart, like many of the New York School painters, also believed in the power of the unconscious and subconscious as a resource for art. As he said, "out of the rich enmesh of chaos unfolds a great order."

Pousette-Dart's studio of more than thirty years, with its profusion of collections and art works, is a metaphor for this creative chaos. The studio, in Suffern, New York, has been kept intact since the artist's death in 1992. As Robert Hobbs observed about the incredible array of things in the artist's home and studio, it "is a virtual treasure trove of collections that include African, South Pacific, and North American Indian art, tobacco tins, adding machines, beaded pin cushions, putti, bird decoys, European 17th- and 18th-century furniture, old clocks and cameras, lenses, candlesticks, plants, blue-and-white earthenware, dolls, old tools, books, postcards, and works of art created by several generations of Richard's family." Many of these artifacts, in addition to the artist's own paintings, sculptures, studies, photographs, and celebrated notebooks, have been assembled to show the inspirational character of Pousette-Dart's working environment.

Paintings are not properly seen in galleries but only in the solitude and wholeness of their studios where casually, easily, mystically one may be in touch with the whole meaning of the man — where no special few are shown polished and isolated or enthroned . . . — Richard Pousette-Dart

Richard Pousette-Dart: The Studio Within

Breath

New American Film and Video Series
A Live Installation by Eiko & Koma

Internationally acclaimed dancers Eiko & Koma have created an installation, in which they will perform continually over a four-week period. The performance integrates their moving bodies with film and video imagery in a visual environment of their own design, exploring the physical and emotional states of the animal, vegetable, and mineral inhabitants of the landscape. The relationships to be explored are multiple and sensual, as both beings and things share beauty and movement. Eiko & Koma want viewers entering the installation space for the first time to feel that they have walked this way before, to experience a primordial "memory" of where life began. A world premiere, *Breath* is Eiko & Koma's first visual art installation.

Previously, Eiko & Koma developed works both for natural environments such as rivers and forests and theatrical environments that evoke nature. Each individual element – the human form, lighting, scale, image projection – adds to the visual vocabulary of the work, and through the movement of these elements, Eiko & Koma elicit an emotional identification on the part of the viewers. It is their belief that this evocation of the primary movements and conditions of our world speaks of our world's common experience – our communal, mythic past.

Interview with Eiko & Koma, by Matthew Yokobosky, associate curator, Film & Video, Whitney Museum

MY: Since movement is your principal medium, your work has primarily been shown in dance theaters. How does an art museum presentation influence the creation of your work?

E&K: In the past, we have had the occasion to perform in museums, and were compelled by the way this new audience perceived our work. However, this time it is not strictly a performance scheduled in a museum but a month-long installation incorporating our bodies. Viewers may watch for five minutes or an hour; we cannot assume how much time they will stay in the room with us. But we will very likely have encounters with each viewer, since it is a more personal space than a theater. So we have to reconsider how we conceive the design of time, so that we can sustain the duration, yet remain meaningful.

MY: The changing of light, the movement of set pieces, and the changes in audio volume are all crucial components in the evolution of your works. For your installation at the Whitney Museum, the moving image is also a major component. How do you consider environmental elements when you are creating new works, and specifically how are you considering the moving images of film and video?

E&K: Our first concern is to manufacture an environment that can be seen as both familiar and mystical by people of many different backgrounds. The space should also be very inviting both to us and to viewers. But in order for our bodies to not dominate the space, the space should itself be living and thus moving. The environment is both a house we live in and also a costume we wear; both of which profoundly affect how we see and how we are seen. It determines—restricts—our behavior and manner. Hopefully, we can affect the audience similarly. Film and video will be used to position us in relationship to the larger, outside world. Film and video will be like a window in the room, providing both light and scenery.

MY: Your physical presence within the visual composition of your works commands immediate attention, since you often perform nude, painted white. How did you develop this style of presentation, and what meaning do you attach to it?

E&K: We are sometimes naked for much the same reason that stones and fish are naked. And we sometimes paint ourselves white to mark a special occasion. However, just as often, we have painted ourselves different shades and tones of color in order to better integrate with the particular environment we are working in, just as some insects have a similar color to the branches or leaves around them.

Eiko & Koma, 1992.
Photo: Philip Trager

MY: The movement in your productions is often slow, and therefore the body takes on a highly sculptural presence. In the development of your work, are you inspired more by other moving beings or by nonliving, sculptural objects?

E&K: Both. Because moving beings sometimes rest and are deceptively very quiet, while nonliving sculptural objects are often full of life, either from the material itself or by the hands and mind they are molded by.

MY: What do you wish to convey to the viewers through your work?

E&K: Not one specific thought but the evocation of many. Such as: "I do not understand why they are there doing that. But maybe I will remember this some day and understand some connection." Or: "It is as if I have seen this somewhere before, but I do not know why I feel that way." Or: "They may have been doing this for a very long time before I walked into this room. But I feel that I have been here too, a long time ago." This is our intention.

PUBLIC PROGRAM

Conversation on Art
Eiko & Koma
and Matthew Yokobowsky
Tuesday, June 16 7pm
After a private screening of their video works, dancers Eiko & Koma join Whitney associate curator Matthew Yokobosky in an informal discussion about their installation at the Whitney and the range of their performances.

Admission: $8; members, senior citizens, and students with ID $6

This series is made possible by The Joe and Emily Lowe Foundation.

Contemporary Series

A dynamic new series of exhibitions has been instituted at the Whitney Museum. Combining the Whitney's commitment to supporting and exhibiting the work of contemporary and emerging artists and the historical role of the Breuer building's Anne & Joel Ehrenkranz Gallery in the lobby, the series offers a novel way to look at the space and a chance to experience the new work of the artists of our time. Each segment of the series will feature the new or specially reconfigured work of a contemporary artist. Among the artists in upcoming shows are Janine Antoni, Seton Smith, and Lee Mingwei.

According to Thelma Golden, Whitney curator and organizer of the series, the gallery provides a "jewel-box environment" that is highly appropriate to the contemporary nature of the work on exhibition: it provides the viewer with an intimate, enclosed space that creates the perfect frame for a single work, or a collection of closely interrelated works. For many artists and curators alike, the space is an intriguing one because of the contrast between the intimacy afforded by its small scale, and its essentially public, exposed nature in the lobby space just a few steps from the main entrance to the Museum. Often, it is the first interaction with art that a viewer has upon entering the Whitney—a circumstance that delivers a fresh viewer to the quick, total immersion in one new art work. Historically, the gallery has been used to exhibit the work of a single artist, often one work, as in several past Biennials. More recently, curator Adam D. Weinberg organized a highly successful series entitled "Collection in Context," which singled out a work from the Permanent Collection, and exhibited it with thematically related works. However, now that the new fifth-floor installation of the Permanent Collection in the Leonard & Evelyn Lauder Galleries presents art made from 1900 through 1950, the highlighting of contemporary work downstairs provides the perfect counterpoint, creating a sense of the wide span and incredible diversity of American art throughout the 20th century.

An important feature of the series, curator Golden believes, is the opportunity for dialogue that the exhibitions will invite, from the initial, curatorial level, to the interaction of viewers. Each segment will be proposed and organized by a different member of the Whitney's curatorial team, an enterprise that exploits the disparate interests and talents of the curators, and enables them to introduce the artists to Whitney visitors in a setting conducive to experiencing new work. Because of the small scale of these exhibitions, it is not necessary to schedule the segments far in advance, which allows curators to be responsive to the work of emerging artists, as well as to the shifting career phases of more established artists. Both curators and artists can work with the Museum setting in a new way, free from the constraints of the more traditional group show or the extensive single-artist retrospective. At the core of the "Contemporary Series" is the Whitney's determination to continue to support new work and living artists.

Lee Mingwei, View of *The Dining Project*, 1997. Photo courtesy of Lombard-Freid Fine Arts.

PUBLIC PROGRAM

Conversation on Art
Out of Asia: Lee Mingwei, Shahzia Sikander, and Eugenie Tsai
Wednesday, May 13 7 pm

Join Eugenie Tsai, associate curator and curator of branches, Whitney Museum, and artists Lee Mingwei and Shahzia Sikander in an informal conversation about art, Asian tradition, and the immigrant experience. Lee's work will be on view in an installation in the Museum's Anne & Joel Ehrenkranz Gallery and Sikander's paintings were included in the "1997 Biennial Exhibition."

Admission: $8; members, senior citizens, and students with ID $6

This series is made possible by The Joe and Emily Lowe Foundation.

LOOKING AHEAD

Mark Rothko
September 17 – November 29, 1998

Bob Thompson
September 25, 1998 – January 3, 1999

Duane Hanson
December 17, 1998 – March 21, 1999

The Great American Nude
December 17, 1998 – April 4, 1999

Secret Cinema
December 17, 1998 – April 4, 1999

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Opening April 1999

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